

Permanent Review Committee on the

STATUS OF WOMEN

Faculty of Fine Arts

Issue



April 1993

CONCORDIA UNIVERSITY

THE PERMANENT REVIEW COMMITTEE ON THE STATUS OF WOMEN, FACULTY OF FINE ARTS

is looking for new members

**This means you —
staff, part-time and full-time faculty, undergraduate and graduate
students.**

Concordia's Faculty of Fine Arts is the home of the university's first faculty based non- hierarchical Permanent Review Committee on the Status of Women, founded as a standing committee of Faculty Council in 1983.

We are a diverse group of undergraduate and graduate students, part-time and full-time faculty, and staff.

We meet every Thursday from noon to 1:30 p.m. at VA 243.

The main goal of this committee is to promote gender equity. Which means providing an active forum for hot topics close to our gendered hearts; fostering a gender-balanced curriculum in our faculty; ensuring that achievements in the fine arts are reflected in course content; and that affirmative action be in effect in hiring faculty and staff until women's concerns constitute an influence in proportion to the enrollment of women in our faculty.

We have published a 1993 History of our committee; *Critical Paths*, an anthology of writing and artwork by faculty, staff and students; *The Girl's/Les Filles Handbook*, a booklet for students, staff and faculty addressing feminism and sexism within the institution; and a biannual *Newsletter*.

We have sponsored panel discussions such as *Beauty and the Beast: Art and Politics*, *Theory Invasion* and *Contesting the Spheres: Photography, Representation and Gender*.

We sponsor speakers, support exhibitions and research projects such as the problems surrounding daycare.

We are:

We are planning for 1993 - 1994 school year:

a panel discussion about the relationship of art production and theory;
more newsletters; bringing slides of native women artists to the slide library;
and a billboard project.

We are representing women's concerns on the curriculum committee.

We are in liaison with the Women's Center and the How Do I Look Club,
Communication Dept.

Get involved with one of these projects or think of one of your own. Come to the first meeting on Thursday, September 9th, 1993 at 12 noon in room VA 243.

We have a lot of things coming up but we are always open to new
ideas.

We need your input and participation!

The Permanent
Review Committee
on the Status of
Women, Faculty of
Fine Arts Newsletter
Concordia University

Issue 8
April, 1993

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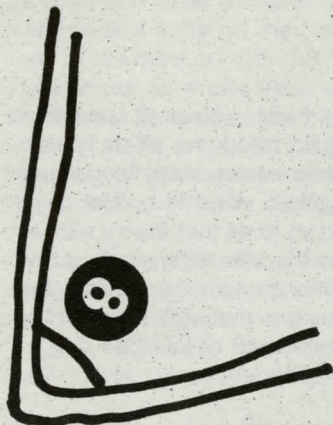
Submissions may be
forwarded to the
Dean's office
VA Building

Special Thanks
to
Peter Whaite

The articles in this
newsletter don't
necessarily
represent the views
and opinions of the
Review Committee.

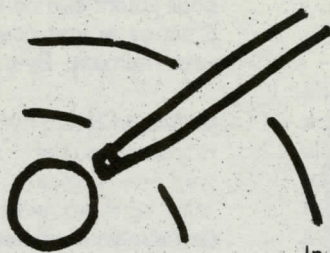
Behind The Eight Ball

by Petra Mueller



This is our eighth issue and we're glad to be here. March was a busy month for discussions around the status of women. We brought to Concordia the Toronto performer Gwendolyn who presented a lecture of her take on art production at the MFA Graduate building. The following evening, Gwendolyn also performed "The Merchants of Love" at the D.B. Clarke Theater at the Hall Building. Both presentations were very well attended and stirred a fair amount of dialogue. The donations collected at the night of the performance have been given to Santé des Femmes.

For International Women's Day there was Gloria Steinman at a sold out lecture in the Hall Building. Gloria had the crowd enthusiastic about being women in the 90's — a doctor-feel-good session. She was being presented by Coles Books because of her new book "Revolution from Within" which was available for sale where ever one looked.



In the land of therapy where Gloria found bliss and peace of mind, Gwendolyn found heartache and hypocrisy. No easy answers for this gal.

On that same day on the evening T.V. program was Germaine Greer in conversation with our cultural eunuch Adrienne Clarkson. Germaine was as earthy as ever and questioned our obsession with sex as hopeful be-all and end-all. She pointed out that most women are on the pill not because they have daily sex but out of the hope that there might be a fuck sometime along the line. She urged women to consider the economics of sex — of getting at least one fuck per birth control pill — and if it doesn't compute then not to swallow it. 28 pills should equal 28 fucks. Remember there's always condoms.

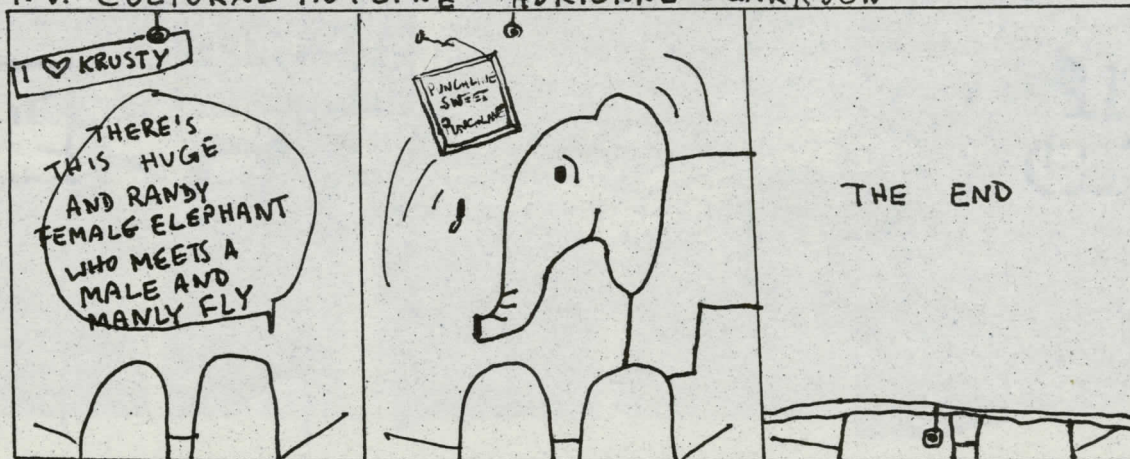
In the middle of March, McGill University presented SusieSexpert Bright — everyone's favorite cheerleader for desire — who was also plugging her new book "Susie Bright's Sexual Reality: A Virtual Sex World Reader". Susie talked about the force of desire and that safe sex is great sex. Susie had the audience spellbound. In Susie's virtual sex world the land of therapy seemed to be somewhere far far away yet conflict between Susie's world and the real world seemed close close at hand.

In May Annie Sprinke will be performing at Cinema Parallel. That's it folks!

THE ANTICS AND ADVENTURES OF Miss DAISY CUP

~ A THOROUGHLY MODERN BRA ~
BY Petra Mueller

MISS DAISY CUP TELLS A JOKE THAT SHE HEARD ON THE CANADIAN T.V. CULTURAL HOTLINE "ADRIENNE CLARKSON"



Letters:

À Gwendolyn,

Gwendolyn me fait penser à mandoline, un instrument de musique qui sait faire vibrer des airs particuliers, associés aux mystiames des pays lointains. Plus on l'écoute plus on le découvre. C'est comme tout instrument, il se laisse guider par le musicien, et il répond aux exigences du maître. Tout dépendamment de l'aptitude de ses conducteurs, il en ressortira soit des sons harmonieux ou soit des sous répulsifs à entendre. C'est l'instrument et son entourage qui aura à vivre ses vibrations musicales. L'énergie sera distribuée et véhiculée de partout. Se "in and out" qui est en soit donner et partager, prendra forme selon les commandes jouées.

C'est comme toi, Gwendolyn, quand tu es en scène, tu donnes ce que tu as à l'intérieur de toi, et tu en reçois les mêmes sous vibratoires qui se sont échappés de ton corps. C'est toi qui décide, c'est toi qui est le maître, et c'est toi qui joue ta propre musique.

Qu'importe ce que toi ou qui qui ce soit décide pour sa vie, pour autant que ce soit vraiment ce qui nous désirons faire. C'est ça le vrai *courage*, de faire ou de réaliser ce qu'on veut vraiment. Bye, courage.

Monique Oger.

Gwendolyn is precocious, witty, harsh, above all a survivor. She's tough and she's willing to make the effort to help herself. She's a messenger who knows many languages. She fits into the isolated academic world of middle class feminists, and throws a nasty curb to all that *theory* with *all* her experience. She's a trick to the idea of "choice". Some would think she is the victim of a phallogentric society, but maybe she is coyote, the illusive one that slips between the pillars of the structure. Whatever she is, she's HOT!

Rebecca Lee Kelly

by Francine Ross

BAD VIBRATIONS

LAST Night I had the strangest dream I never had before. I dreamt a man had come to me to shoot me in the head.

I LOOK AT HIM AND SAY REAL SLOW,

"HEY! YOUR FACE IS TURNING RED!"

With his Free hand, he scoops into his pocket and pulls out a COMPACT mirror. HE LOOKS AT himself, then at me and he SAYS,

YOU LYING, GIRL

I COULD TAKE A STEP TOWARDS HIM AND SAY,

"I SEEN WHAT I SAW AND EITHER YOU ARE LYING OR THAT THING IS TELLING YOU SOME WRONG INFORMATION"

I grab the mirror from him and look at my Face. The skin around my lips is red from the dryness and I have a new Pimple manifesting itself upon my chin. The man is angry. He says, "Stop ignoring me, bitch I came here to kill you."

I ask him why?

And he says,

BECAUSE I LOVE YOU AND THEN I WOKE UP.



Post Colonial Intercourse

by S.Raynard

It's been over three weeks since Gwendolyn performed "The Merchants of Love" at the Hall Building. Her performance has presented a difficult area for thought — her experiences as a sex trade worker and her dealings with therapists. I have never had her experiences and feel unqualified to respond to her position. I am interested however in her usage of comedy to present a very difficult subject in the university setting.

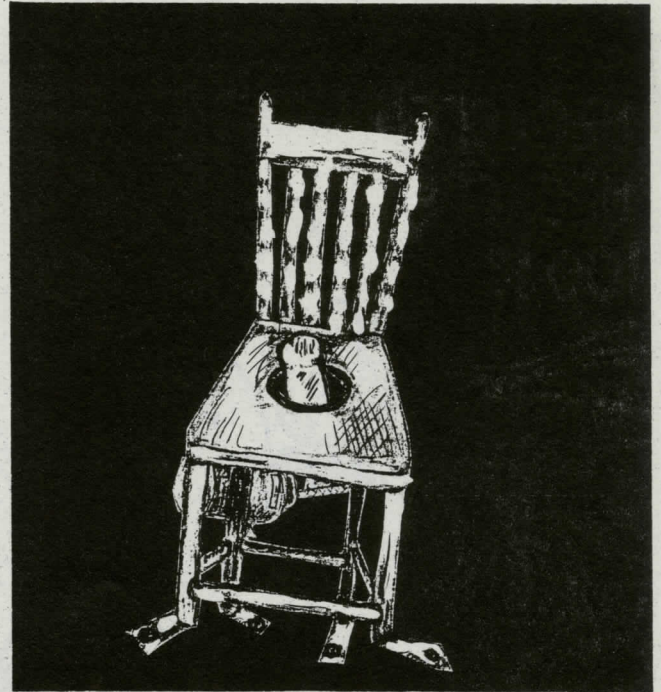
Her usage of comedy in the sexual forum is of special interest to me as I use comedy with sexuality in my own art practice. Laughter and comedy is a tension releasing tool that can be used to question the hierarchies, rigidities and illusions which exist around sexuality in our culture.

Overturning hierarchies with comedy results in a displacement of social constructions.If it is possible to overturn hierarchies and displace social constructions then what is Gwendolyn trying to displace and overturn? The myths surrounding the sextrade worker or whore (as she so aptly termed)? The position of psychotherapists towards the whore? The social class of the whore? The position(s) of feminism(s) concerning the sextrade worker/whore? The academic institution? Pornography?

When the audience laughed who did they laugh? at Gwendolyn or with Gwendolyn? Or were they laughing at themselves, psychotherapists, academics, class structures, feminist(s), sexual structure, gender definitions. And if we are laughing did we feel happy or angry or confused when we found ourselves laughing (or not!) at something that put into question our own beliefs or morals.

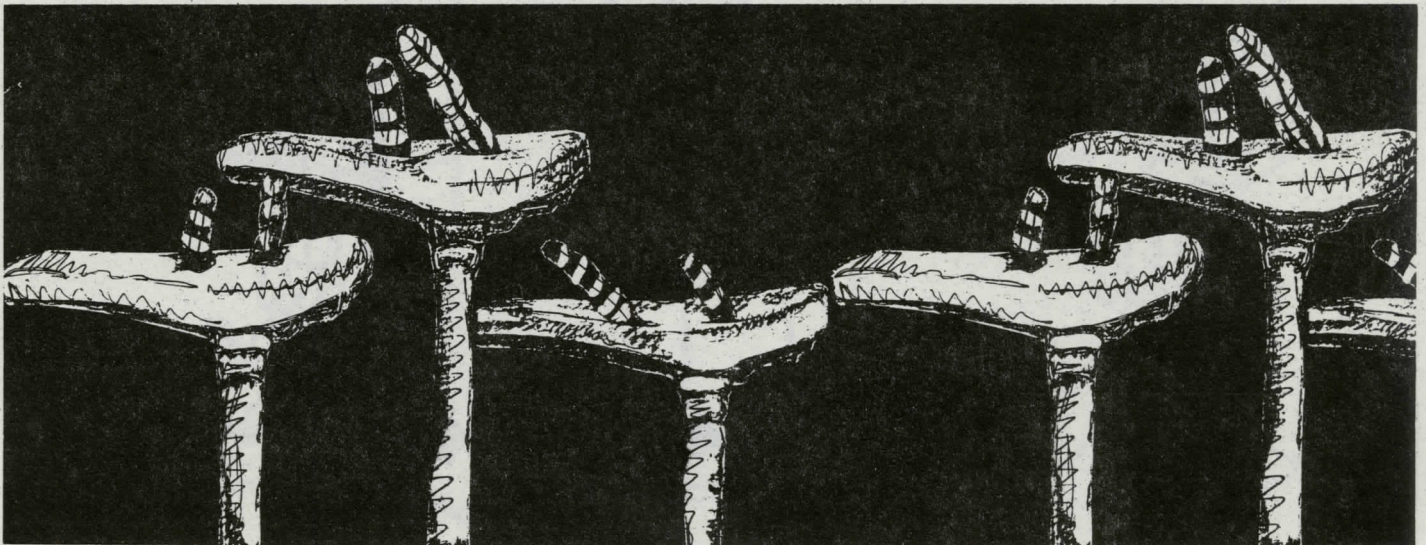
YES NO MAYBE

... And in this displacement or overturning of hierarchies can a new perspective be interspersed.

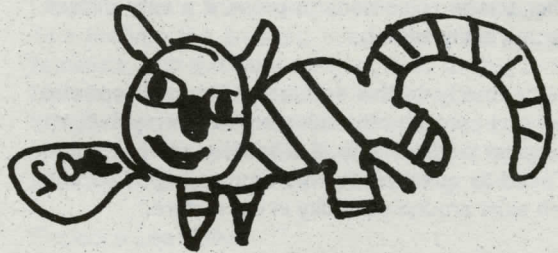
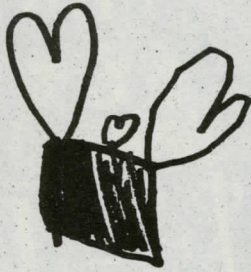


Gwendolyn's perspective is one of the sextrade worker/whore but a sextrade worker/whore with a voice. Maybe that's why I'm confused — I've never heard this voice before. I haven't had to pay attention. I haven't had to consider it's legitimacy. This voice now being heard can't be dismissed as being invalid.

I haven't come to any definite conclusions or earth shaking revelations but Gwendolyn has opened up a valid perspective and brought down some hierarchies (and not necessarily male hierarchies either) in this community.



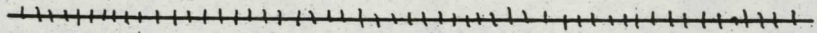
CHARLOTTE



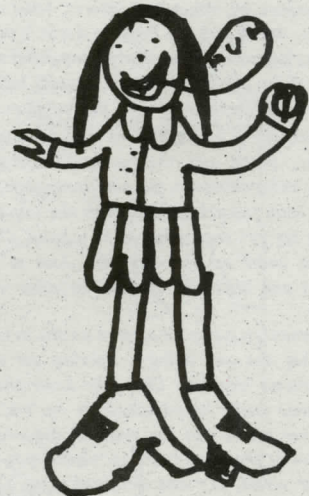
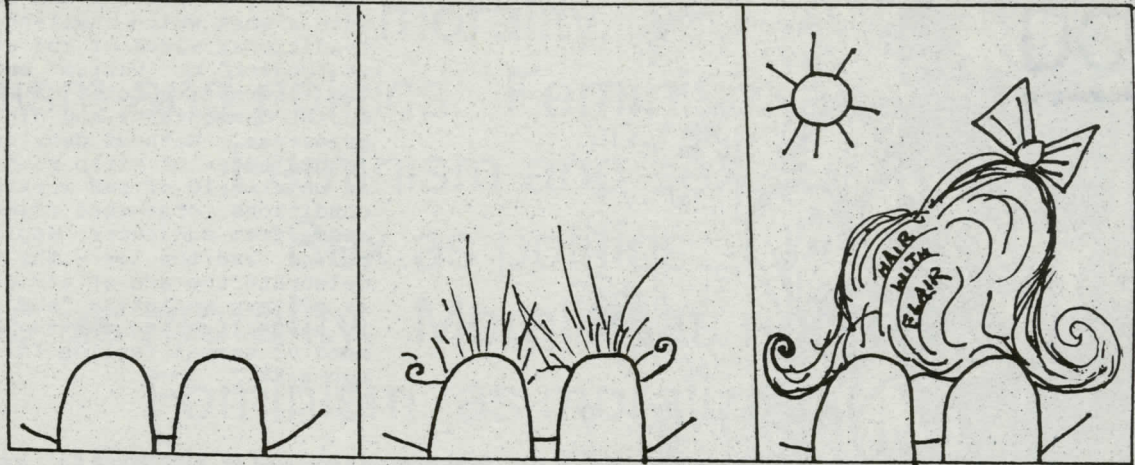
THE ANTICS AND ADVENTURES OF MISS DAISY CUP

9 A THOROUGHLY MODERN BRA 9

BY Petra Mueller



MISS DAISY CUP TAKES TIME OUT FOR HER FEMININE SIDE TO EMERGE





Consumers' Guide to Strippers

Intellectual

There are two things I like to see in a stripper. One is the supremely sexual woman who can transfix my very being and make time stand still. This kind of stripper can belong to any category. The other is a thinker who puts her view of life into her act. The Intellectual stripper is political and she is a philosopher. Stripping is the forum she uses to express her ideas and values. Her act combines theatre, performance art, dance and cabaret. What makes her different from the New Waver and the Dingbat Artist is that she embraces stripping to make her point rather than fighting it or being unaware of it.

I doubt that Gwendolyn would call herself an Intellectual stripper, but she is more of a thinker than she makes out. She talks tough and she is tough, but she is also smart. Because she has trained in mime, magic and theatre, and because she is experienced in comedy and gymnastics, her acts are sophisticated. She is well known for her little girl act, which is not the usual burlesque schtick of the pouting big girl pretending to be a baby. She is a Victorian raggedy ann doll come to life. She gets close to a real child's sexuality, skipping and bounding around the stage with an anti-graceful joie de vivre.

Gwendolyn is also an activist on the stripping front. The last time I saw her she was doing a standup act at a feminist cabaret for International Women's Day. She knew she would be playing to a house that might be provoked by her way of thinking, her way of living, her values and the material she would present. In fact, the collective at the dress rehearsal wasn't sure whether to let her go on. To their credit, the vote was finally yes, Gwendolyn stays, and she was great. And to the credit of the audience, at least half thought she was funny, good, and saying something important. She is all of those things, but above and beyond those qualities, Gwendolyn has guts.

Revelations: Essays on Striptease and Sexuality takes a sympathetic look at a much-maligned artform.

Margaret Dragu offers a wealth of experience, insights, and anecdotes from her seven years onstage as a professional stripper. A.S.A. Harrierson has shaped extensive research, interviews and analysis into a work which challenges the traditional views of the stripper as "object" or "victim" and offers the alternative roles of artist, social commentator and high-priestess. Without denying the jagged edges of strip club society—an underworld of bad working conditions, organized crime, and abuse from audiences, employers, police, and the law—the authors celebrate the art of striptease as western society's "one shrine to sexual feeling and the enjoyment of sexual feeling for its own sake."

Published in Canada by Nightwood Editions

The following are excerpts from this book which mention Gwendolyn's earlier days in striptease

Honour and Jealousy

Strange Allies

In movies where the stripper is cast as a not-so-shady character—someone who is actually human, with feelings and morals—then sometimes the movie will have scenes that are a little odd, but quite touching.

Gwendolyn tells about working at Cheaters two weeks before. It was her first day in the club and two businessmen came in. She noticed them because at that hour the clientele is mostly working class.

While Gwendolyn danced, one of the businessmen took out a camera. He snapped a picture just as she executed one of her skilful somersaults. Gwendolyn points out that she was in a compromising position and it was not the kind of picture she wants taken by a stranger.

"So I just stopped my show," she says. "I insisted on having the film. The bartender stopped my tape, and I told the audience, for fourteen dollars a show, I'm not having my picture taken."

The man with the camera asked, "Do you want a model's fee?"

Gwendolyn answered, "No, I just don't want my picture taken."

The other businessman asked, "Oh what difference does it make?"

Gwendolyn replied, "You're sitting down there in a business suit, and I'm standing up here with nothing on but my g-string, and you're asking me what difference it makes?"

The other guys in the club—the working class faction—were all on her side. (Lucky Gwendolyn.) They all yelled: "Give her the film!"

The night manager had just come on-duty. Gwendolyn hadn't met him yet—first day of work story. He said, "You do the show. Do the show."

Gwendolyn stood firm, telling him: "I'm not finishing my show until I have the film."

The night manager, lying, said, "I own this club. I am the owner," whereupon Gwendolyn replied, "And I am a dancer. Hello." Mexican standoff.

Everyone stopped and waited. Finally, the businessman took the film out of the camera and handed it over. "Then," says Gwendolyn, "we went on with the show."

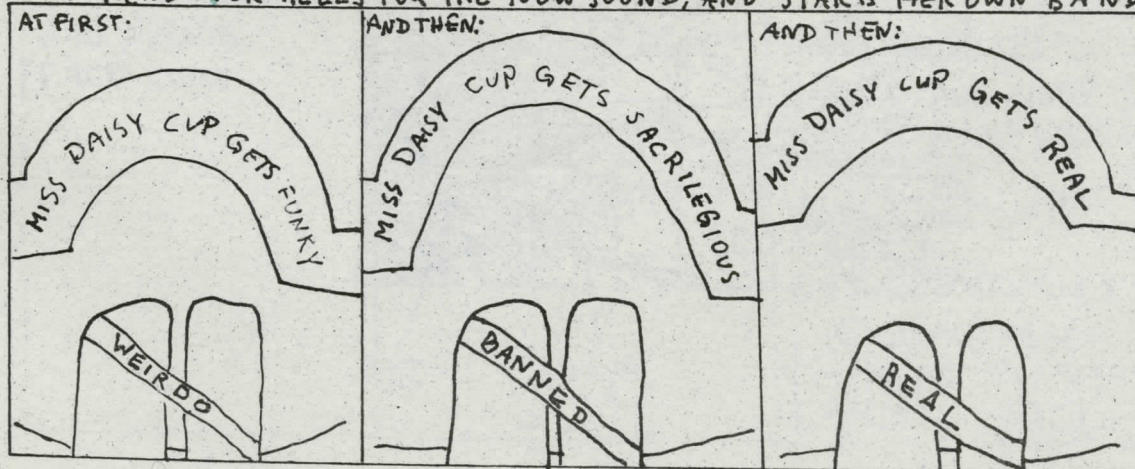
Strippers and customers don't usually gang up together, but this was a working class coalition going in for a slightly odd variation of a workers vs management scene.

Sex and politics. Art and politics. Politics and
morality.
Feminism and politics. Feminism and morality.
Feminism and sex.
Sex as politics.
Politics as morality. Morality as righteousness.
Feminism as moralizing.
Female bodies. Female sex.
Good girls. Bad girls. Ladies. Women. Tramps.
Whores.
Why are we still calling each other names?
Who gets what they want?

THE ANTICS AND ADVENTURES OF Miss DAISY CUP

9 A THOROUGHLY MODERN BRA 9
BY Petra Mueller

MISS DAISY CUP MEETS THE BHANGRA MUFFIN' AND THE DHOLL BLASTERS,
FALLS HEAD OVER HEELS FOR THE NEW SOUND, AND STARTS HER OWN BAND.



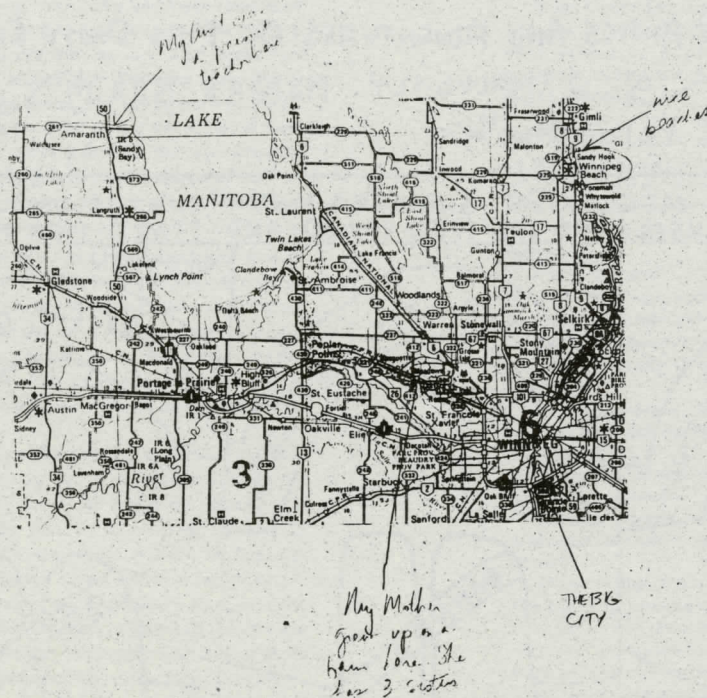
by Margaret Doell

My high school principal was unbelievably
absentminded. He was ^{also} the guidance
counsellor. He thought I should be a
nurse or a teacher ... I didn't agree.

My aunt was a teacher for half a
year. Then she ~~decided~~ drove a truck
all over ~~Manitoba~~ ^{collecting blood for}
the Red Cross. My high school principal was also the guidance
counsellor. He assumed I should become either a
nurse or a teacher. My oldest aunt was a teacher
for half a year. Then she got a job driving truck all
over Manitoba collecting blood for the Red Cross.

My high school principal was also the
guidance counsellor. He thought I
should be a nurse or a teacher...

My aunt was a teacher for half a year.
Then she drove truck all over Manitoba
collecting Blood for the Red Cross.



Women Making Scenes

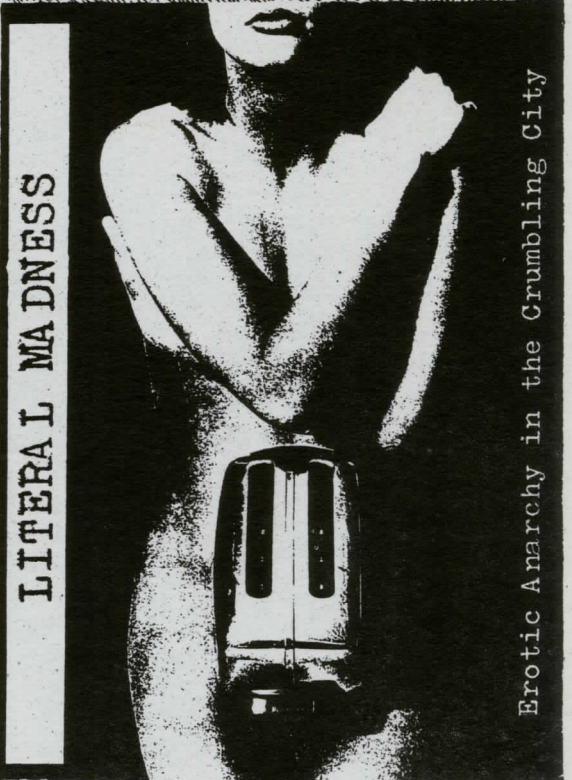
is a brand new collective designed to support and produce the work of emerging women directors. It is a collective interested in raising the profile of freelance women directors and helping them to mount their work. For more information about WMS call 274-8455.



by Mariela Borello

WOMEN making SCENES

presents



LITERAL MADNESS

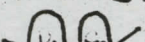
Erotic Anarchy in the Grumbling City

THE ANTICS AND ADVENTURES OF MISS DAISY CUP

~ A THOROUGHLY MODERN BRA ~

BY Petra Mueller

MISS DAISY CUP GETS TRANSPORTED TO ANOTHER PLANET

AND MEETS FREE LOVE	AND ALIENS	AND RELEASES ANGER AND DEEP INNER CONFLICT. MISS CULT CUP. BUT EVENTUALLY SHE COMES BACK DOWN TO PLANET EARTH. 
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THE ANTICS AND ADVENTURES OF
MISS DAISY CUP
A THOROUGHLY MODERN BRA
BY Petra Mueller

MISS DAISY CUP QUOTES SHAKESPEARE

